

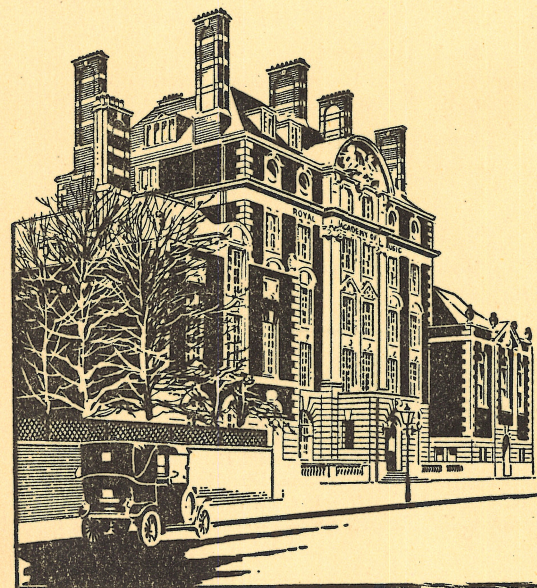
"Sing unto God."



THE  
R. A. M.  
CLUB  
MAGAZINE.



TENTERDEN STREET, 1822.



MARYLEBONE ROAD, 1911.

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June,  
1923



# The R.A.M. Club,

Founded in 1889

For the promotion of friendly intercourse amongst  
Past Students of the Royal Academy of Music.

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# The R.A.M. Club Magazine.

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## A History of the Royal Academy of Music.\*

One of the disappointments of the Centenary Celebration last year was that Mr. Corder's promised "History of the Royal Academy of Music" failed to make its appearance at that time, as had been hoped. This was not the author's fault, but was solely due to difficulties connected with printing and publishing the work. However, the volume has since been published, and will no doubt secure a wide circulation amongst Academicians past and present, for despite Mr. Corder's pessimistic opening sentence to the effect that "history in general is not an exciting subject, and musical history in particular interests few; while the account of the founding and struggles for life of an institution which no one but a musician cares twopence about, hardly seems, on the face of it, to offer any attraction whatever," we feel sure that readers of this History will derive from it not only the amusement which the author promises, but also a very real and genuine interest in the past vicissitudes and the present success of an Institution to which music in this country owes so much. This interest is all the more assured because one feels that Mr. Corder's official connection with the Academy has afforded him access to documents and records which place

\* "A History of the Royal Academy of Music from 1822 to 1922." By Frederick Corder, F.R.A.M. Published by the Author, 13, Albion Road, N.W.6. Price 7/6 net.



the book's reliability beyond doubt, giving practically a first-hand account of the hundred years' career of our oldest music school. In various ways a considerable portion of this account has already been published, but here we get the details filled in and amplified, so that a complete record is now available.

The first thing that strikes one is the sanguine character of those who brought about the foundation of the Academy in 1822. Their expectations were high, but, being based on a belief in the efficacy of aristocratic patronage, were foredoomed to failure. A good many people, then as now, were quite willing to lend whatever glamour their names possessed, but were far from willing to make sacrifices of either time or money to secure the desiderated objects. The scheme was likewise ambitious and insufficiently considered in all its aspects, so it is not surprising that from the very start practical difficulties cropped up. The enterprise, moreover, had enemies. It had been launched in a manner savouring of rather sharp practice, whereby a scheme drawn up by a few members of the Philharmonic Society was incontinently nipped in the bud. Adverse remarks were soon forthcoming about the aspirations of the new Academy in regard to the impossibility of producing geniuses to order, and "letting loose a countless horde of new composers, players, and teachers"—wails which have a quite familiar ring!

The man chiefly connected with the establishment of the Academy was Lord Burghersh, afterwards Earl of Westmorland, but being in the diplomatic service he had to be much abroad, and when this was the case he was sadly missed. Perhaps in the past, complete justice has not been done to Burghersh. There have been anecdotes about his autocratic methods, and his terribly dull compositions, which the poor students were condemned to play, but in scanning the pages of this history one cannot resist the conviction that, whatever his foibles, he was a man, head and shoulders above the flabby creatures in charge. He took the deepest interest in the well-being of the Academy, and time and again, by his energy and personality, he lifted it out of the mire. Well may Mr. Corder say that "whenever Lord Burghersh went away he took the Academy luck with him." Impecuniosity seemed to be chronic, and it was only relieved by means of desperate expedients, such as grand concerts and fancy dress balls. It had not yet occurred to anybody to try and carry on the Academy on business-like principles, though why these should be deemed to have less to do with art than aristocratic patronage and fancy dress balls, is not clear.

Thanks to Lord Burghersh, the Academy struggled on through its early years with sufficient success to justify the grant of a Royal Charter in 1830, the signing of which was

one of the last acts of King George IV. The Charter did not appear to bring any extra prosperity in its train, but its value was demonstrated a good many years after when the continual up-hill struggle occasioned by lack of funds seemed to have taken the heart out of the Directors, who desired to surrender their Charter in 1868. They were informed, however, that this was impossible unless every single member of the body politic and corporate consented to this action. It was a critical period in the history of the Academy, but it was safely negotiated, owing in large measure to the self-sacrifice of the professors, who offered to teach without pay until better times came. In December, 1868, there were only 66 pupils in the school, a number which is to-day ten times as great. The splendid offer of the professors, however, would only have sufficed to tide over a pressing difficulty; what really effected a gradual but permanent improvement in Academy affairs was the decision to make a radical change in the mode of Academy management. To quote from Mr. Corder: "The Committee having brilliantly demonstrated its incapacity then resigned, and a new one was formed, consisting of the Principal, Vice-Principal and the two leading professors, Goss and G. Macfarren. With the addition of an independent Chairman, this became thenceforward the method of government, the Directors confining their efforts to matters of policy and high finance. The practical administration of our Institution, like that of the Kingdom, is accomplished by a lower House—the Committee of Management, which now consists of fifteen members. These comprise the Chairman, Treasurer, Principal, six professors and six lay members, the latter being outside friends of the Academy, who advise on financial matters, now grown to be vastly important and complicated. From the moment this practical machinery got into operation the fortunes of the Academy began to revive, and though it was another twenty years before the official staff was properly organised and ceased to give trouble, financial stability was now and henceforward assured." In other words, the old idea of aristocratic patronage, with its accompaniment of amateur bungling, became a thing of the past, and its place was supplied by business-like methods, administered by men who were conversant with the nature of the problems they had to solve.

The Academy indeed has been well served by a multitude of able men, and by none more than its last three Principals. It was in Sterndale Bennett's time that the above mentioned crisis came to a head, and it was largely due to him that things took a turn for the better. When the sceptre dropped from his weary hand, it was taken by G. A. Macfarren, who wielded it with a robust vigour, which was probably discon-



certing to a good many *fainéants*. Mr. Corder very justly says: "It was always surprising to me to find how many people spoke ill or slightingly of him. That he was prejudiced and very firmly set in his own opinions I will admit. But he was before his time in many necessary musical reforms, and absolutely adamant where he believed himself to be in the right—surely no unworthy trait! . . . Those who knew Macfarren well could not but revere him." The present writer, though never a pupil of Macfarren, was, during his Academy days, brought into contact with him on many occasions, and invariably found him kind and courteous to the humblest student. Despite his prejudice and so-called pedantry, he was in reality much more disposed to listen to one's views, provided they had reason and were stated with modesty, than were many men who enjoyed a reputation for greater liberality. Macfarren was not a great composer, but he was not very far from being a great man, and when in 1878, and subsequently, a movement was started to absorb the Academy and to sink its name in a new scheme, his uncompromising opposition was the means of keeping alive the Royal Academy of Music. Let it never be forgotten, when we recall the historic celebration of 1922, that but for Macfarren's "sturdy independence" there would be no Royal Academy of Music in existence to-day. The Resolution which he persuaded the Directors to pass is fitly printed by Mr. Corder in capital type:

"The Royal Academy of Music is willing to be placed upon a more solid basis than that upon which it is now constituted, and to enlarge its sphere of operation, but it cannot surrender its present Charter under any conditions whatever."

This was indeed nailing the flag to the mast.

On Macfarren's death, he was succeeded by the present Principal, Alexander C. Mackenzie, who has devoted himself with splendid devotion to the best interests of the school over which he presides with such wisdom. It would be impertinent to do more here than to say that the indebtedness of the Academy to him can be fully known only to those who have been associated with him during his principalship, though perhaps some faint idea of its extent may be gleaned from Mr. Corder's pages. Certain it is that under Mackenzie's sway the Academy has gone on from strength to strength, and has attained a world-wide reputation.

The career of the Academy has been one of progress, sometimes intermittent it may be, but still progress. Those in charge of its fortunes, though often hampered by untoward circumstances, may be rendered the justice of an acknowledgment of their earnest striving after an ideal which they had set before themselves. Sometimes they blundered, more often they acted wisely; but looking back on the record of a

hundred years, one must recognise that for the most part they all had some share in shaping the destinies of the Institution. Much water has flowed under the bridge since 1822. The world has changed vastly its mental outlook and its attitude towards art in general and music in particular, since George IV. was King. To realise this one has but to study the interesting account of the early days when the students, all being under fourteen years of age, were lodged and boarded, while the boys wore a uniform consisting of a blue coat with a regulation button. Their days were rigorously parcelled out for them from 6.30 a.m. to 9 p.m., when they went to bed. Mr. Corder gives the schedules for boys and girls, which afford some curious comparisons. For instance, the girls had half an hour's recreation every day after breakfast, whereas the boys had to practise; they also enjoyed a half-holiday on Wednesdays and an hour's recreation from 12 to 1 on Mondays and Thursdays. The boys had no half-holiday but had a three hours' rehearsal instead. Their recreation was fixed for Tuesday and Friday. One cannot but perceive a certain amount of design in this plan, to avoid the possibility of the pupils of opposite sexes meeting one another. The authorities seem to have been frightened to death of flirtations amongst these children, and there were occasions when they were terribly shocked at their vigilance being eluded, or even their authority defied. In 1827 Edward Seguin, subsequently a very distinguished bass singer, was reported for various misdemeanours, including conversing with the female students. There was probably some reason on his side for his insubordination, for although Mr. Seguin, Senior, was requested to remove his son, nothing came of the affair. The internal administration and domestic economy of the Academy in those days left a good deal to be desired. The sub-latent idea beneath the first working scheme of the Academy had eventually to be discarded. It might have been all right in the Middle Ages, but the effort to establish a national school of music on the lines of a great charity school was pre-ordained to failure. Not until the Institution shook off the shackles of these out-worn ideas, and showed itself able and willing to educate all pupils who presented themselves of their own free will, did it begin to find that firm foothold which has secured for it the position it enjoys to-day.

Here lies the value of Mr. Corder's book. It is first and foremost a record of occurrences, as a history should be. The superficial reader will find much in it to interest and amuse him, but he who studies it a little more closely, will learn much of the change which has taken place in the last hundred years, both in the art of music and in the conditions which surround and bear upon it. Not the least remarkable of these changes is



that of musical efficiency—to use a comprehensive expression—and, better still, of musical taste. Could Lord Burghersh come to life and view the activities in the present building in Marylebone Road, he would probably rub his eyes—he might even, remembering his mass and his opera, “The Siege of Belgrade,” stop his ears!—but he would certainly recognise that music and musical education had travelled a long and doubtless a weary road at times, since his pet child was introduced to the world on July 5th, 1822. Truly, Lord Burghersh builded better than he knew.

The final word shall be one of recommendation to get this History, as it should be a valued possession of all who have been trained within the walls of the Royal Academy of Music.

### Music at Woking.

By H. SCOTT-BAKER.

A good deal has been said since the war about decentralisation and municipal orchestras, and so little of the bearing that amateur organisations have on these matters, that an account of the work in Woking may be of some interest.

When I returned from Grahamstown Cathedral, S. Africa, in 1913, I settled here, and very naturally sought out the local musical organisation. I found an excellent band of strings, conducted by Mr. Patrick White, who is one of those enthusiastic amateurs and lovers of orchestral music to whom the world of music owes so much. The quality of playing was very much above the average, and I learned that concerts of considerable importance had been taking place regularly for over twenty years. If the municipal orchestra is eventually to become a recognised fact in our social life, then the work of local amateurs as it exists to-day is of much more importance than it is given credit for, for herein lies the direction of public taste, and very likely decentralisation is the guiding star.

At the close of the war it was evident that British music would assume far greater importance than ever it had done in the past; but where patronage is sought, as is the case in so many centres, it is not altogether an easy task to break with tradition. Very seldom is it that your local organisation is managed by a committee of experts; generally it is composed of enthusiastic amateurs whose musical experience is limited. If you bear in mind the style of music performed in pre-war days there is some excuse for this. But if those who are responsible for musical activities, in spite of these difficulties, have succeeded in establishing British music as an integral part of the scheme, then they have gone a long way towards breaking down the traditional habit of decrying our own school of composers. The child being father to the man, the next generation will be enlightened only according to our procedure in this.

It is due to the courtesy and kindness of Sir Charles Stanford, Sir Edward Elgar, Sir Frederick Bridge and Sir Alexander Mackenzie that Woking has been able to carry a scheme of concerts into effect which might very well be copied in other parts of the country. These composers each conducted a concert of his own works.

Sir Charles Stanford entered whole-heartedly into the scheme. An admirable programme was drawn up, which included the new pianoforte

Concerto in C minor, played by Mr. Herbert Fryer, which had not at this time been performed in or nearer London than Cambridge. The concert took place on March 15th, 1919, within six months of the armistice. As many will remember, this was a difficult time in the country, a sort of “general post” was taking place; people were returning home from war duties and musical matters were not easy to arrange. The famous Sea Songs were sung by Mr. Fredk. Ranalow, with full chorus and orchestra. As is well known there is a part in the score for Drake’s Drum. I took the opportunity to ask Lady Drake whether we might possibly have this historical drum at the concert. Her Ladyship replied that “the Drake drum is in far too tender a state to travel and most certainly could not be beaten without reducing it to powder. It is preserved with the greatest care at Buckland Abbey.” The programme also included the solemn march and heroic epilogue, “Verdun,” Irish Rhapsody No. 1, and some unaccompanied part songs. The financial result of the concert was alarming, the receipts were totally inadequate; but we were taken seriously, the London Press being particularly helpful in pointing out the true bearing of this concert in the recommencing musical activities of the country. An appeal was made to the guarantors, which eventually put the scheme on a basis which enabled it to develop. I can remember someone or other soon after the concert saying to me, “What a lovely concert, *but what a pity it was all British music*”—the very thing we had set out to prove—the beauty of our own school of composers and the versatility of one of our greatest masters!

Sir Edward Elgar received me on Friday, March 21st, 1919. I showed him what had been done and he at once promised to help. That interview will always remain with me as one of the most delightful times in my life. We talked of musical education. Sir Edward put forward the suggestion that English composers in the past were hampered by the keyboard; no, not exactly hampered—it was a synonym suggesting “cramped.” It was the ideal of one who habitually thinks in the greatest of all mediums—the orchestra. If only education in music could be carried out apart from the technical limitations of an instrument! . . . I had asked if a new work was possible. Sir Edward was not sure. It seemed to me that this great composer was the artist *par excellence* in all he undertook and followed that elusive thing we call “*Inspiration*.” The possibility of a new work was very engaging (remember, we had just anticipated the first London performances of Stanford’s Concerto), but Sir Edward was reticent, he preferred to generalise; there were possibilities of one of three works materialising during the year. He casually showed me a stray sheet of MSS. on which were sketched some half-dozen bars or so, explaining as he did so that this meant nothing at all to anyone but himself. I recognised the significance of this—something was coming—history was in the making! When I left, as far as I can remember it was about 5.30 p.m. At Portland Road Station I ran against my friend Harvey Grace, the editor of the *Musical Times*. “Hullo!” said he, “Are you coming along?” “Where to?” said I. “Don’t you know that Elgar is producing his new violin sonata at Æolian Hall? Landon Ronald and Reed are playing it; I’m just off to hear it.” And yet scarcely half-an-hour before, I was with the composer and there was never so much as a hint from him that an event of such importance was about to take place.

The “Cockaigne” overture, some scenes from “King Olaf,” some part songs, and the “Pomp and Circumstance” overture were selected for performance, and the summer of 1919 was devoted to propaganda. Towards the end of the year I heard that a new work for ‘cello, by Sir Edward, was to be produced by the L.S.O. You may imagine my feelings when I recognised in the opening subject of this delightful work the



sketch I had seen on the sheet of MSS. on March 21st. Naturally we wanted to perform the work, but, unfortunately, dates clashed, making difficulties for us so far as the soloist was concerned; the score was also much in demand, records were being made and re-made. Our rehearsals, meanwhile, were getting limited, so the "Enigma Variations" were proposed and adopted, as they had been asked for. It is well known that the tympani part in the Variations is very exacting, consequently I had to go off to the practice hall early in the morning to practise, because I had undertaken to play tympani in addition to training the chorus and organising the concert. I do not seem to have created a favourable impression on the hall-keeper, for the following story drifted back to me, as told by that worthy: "That there gentleman what comes and plays them drums every morning—not much tune in them, is there? *If that's this 'ere clarsical music I don't think much of it!*"

However, I was gratified when reading the London press comments afterwards, for the particular number in the Variations, where the drums are conspicuous with a cross rhythmical accentuation which required so much practice, was singled out for approval.

The concert took place on March 20th, 1920, and was followed a month later, in April, by Sir Frederick Bridge's newly discovered "Cryes of London." We were among the first to produce these interesting fancies. Sir Frederick also lectured on, and produced, the music of the "Masque of Comus."

Sir Alexander Mackenzie kindly undertook to come the following year (April, 1921). The programme included the Scottish pianoforte concerto, "Cricket on the Hearth" overture, "The Sulamite's Dream" ("Rose of Sharon"), unaccompanied part songs, "A Song of Thanksgiving," and "Under the Clock" ("London Day by Day"), and the gloria and finale from the "Dream of Jubal." The concert was arranged for Saturday, April 16th, and had to be postponed because of the threatened strike of the Triple Alliance, which it will be remembered was suddenly fixed for 10 p.m., April 15th—the day before the Festival! Of course, it was impossible to carry out the final arrangements in the face of a national upheaval. However, the works were put in rehearsal the following season, and the concert took place on April 29th, 1922. The rehearsal on the morning of the concert recalled for me those happy days at old Tenterden Street—now, alas! only a memory for many of us—*tempus fugit!* To see such players in your band as Borsdorf, Solomon and others was to be back again at the R.A.M. orchestral practices with the Principal in charge. Miss Isobel Gray played the concerto, Miss Olive Groves sang "The Sulamite's Dream Song," and Mr. Manuel Jones undertook the tenor solo work. The part songs, "Qui Vive" and "My soul would drink those echoes," are exceptionally difficult *a cappella* songs in eight parts. They are fine works of art, the wonderful atmosphere of the music cleverly reflects the spirit of the poems.

In addition to these concerts, the following works have been performed since the armistice:—Symphonies: Beethoven's C minor, Tchaikowsky's "Pathétique," Schubert's B minor, Dvorak's "New World." Choral Works: "Messiah," Brahms' "Requiem," "Hiawatha's Wedding Feast," Stanford's "Revenge," "Merrie England" (twice), Rossini's "Stabat Mater." Overtures: "Magic Flute," "Finlandia," "Oberon," "William Tell," "Rosamunde." Suites: "Peer Gynt," "Casse Noisette," etc., etc.

The spirit of enterprise lives and flourishes here, the only drawback is the lack of funds to increase the good work. However, so much has been done in a comparatively short time that ways and means are sure to be found for maintaining standards.

## Mems. about Members and Others.

Messrs. Novello & Co. have lately brought out a new and enlarged edition of Mr. John E. West's volume, "Cathedral Organists, Past and Present." As more than twenty years have elapsed since its first publication, the author has not wanted for new matter.

Sir Frederic Cowen once again conducted the Handel Festival at the Crystal Palace this June.

The March number of *Musical Opinion* contained an article on Mr. Robert Radford, with a portrait of him as "The Father" in "Louise."

The final stage of the Cobbett competition for British makers of stringed instruments was held at the Æolian Hall in March. Mr. Cobbett's speech on the occasion was given in *The Musical Times* for April.

The Bournemouth Musical Festival was held at the end of March. Amongst those represented in the programmes were Sir Alexander Mackenzie, Sir Frederic Cowen, Mr. Edward German, Mr. Arnold Bax, Mr. J. B. McEwen, and Mr. S. H. Braithwaite.

Mr. York Bowen, Mr. Acton Bond and Madame Edith Hands were adjudicators at the Leeds Music Competition Festival in March.

In *The Musical Times* for May there was a letter by Dr. G. J. Bennett, of Lincoln Cathedral, on the Byrd Tercentenary.

Messrs. Kegan Paul & Co. have recently published Mr. Ernest Fowles' new book, "Music Competition Festivals."

On March 21st Miss Isabel Jay made her reappearance on the stage at the St. James's Theatre in her own play, "The Inevitable."

Mr. Ernest Read lectured to the Thanet Competition Festival on February 17th on "Conducting at Musical Competitions," and also on February 24th at Bexhill on "The Problems of Aural Training and Musical Appreciation."

Congratulations to Mr. Henry Mugford and Miss Kathleen Fells on their marriage.

Miss Dorothea Webb gave an Hour of German Songs at Æolian Hall on March 7th.

On March 10th Miss Harriet Cohen gave a pianoforte recital at Wigmore Hall.

Mr. J. B. McEwen's "Solway" Symphony received its first London performance on February 22nd at the concert of the Royal Philharmonic Society.

Mr. Vivian Langrish gave a pianoforte recital at Wigmore Hall on March 14th, the programme including compositions by J. B. McEwen, Arnold Bax, Leo Livens, and Tobias Matthay.

On March 15th, at Æolian Hall, Miss Winifred Christie gave a recital on the Emmanuel Moor Duplex Coupler Piano.

Congratulations to Mr. W. J. Kipps on his election as a Member of the Royal Philharmonic Society.

Miss Kathleen Levi's pianoforte recital took place at Wigmore Hall on March 15th, her programme including Bax's First Sonata in F sharp minor and pieces by Leo Livens.

Mr. Frederick Moore adjudicated the pianoforte section at the Elizabethan Music Festival at Kingsway Hall on March 3rd.

Under the direction of Mr. Arthur J. Hadrill, the Holy Trinity (Eltham) Male Voice Choir gave the second concert of the third season on April 14th.

Mr. Harold Craxton's second pianoforte recital of Old Music was given at Wigmore Hall on March 24th. The recitalist's prefatory remarks form an important feature of these recitals.



Mr. Gerald Walenn, who has been home from Australia on a visit, gave a violin recital at Æolian Hall on April 13th.

Miss Annabel McDonald gave a song recital on March 5th at Wigmore Hall. She sang in Paris on March 24th and April 4th, and broadcasting from the "Radiolo" on April 2nd, was heard in London, Nice, etc.

The pupils of Miss Lily West gave a pianoforte recital at Wigmore Hall on May 4th.

The London Trio, of which Mr. W. E. Whitehouse is violoncellist, gave a concert at Wigmore Hall on May 10th.

Congratulations to Mr. Fred. Gostelow on his marriage on April 7th.

The Robert Hyett Operatic Society (Conductor, Mr. Robert Hyett) performed "The Yeoman of the Guard" on April 21st, and "The Pirates of Penzance" on May 28th, both at Cripplegate Theatre.

The Spencer Dyke Quartet gave recitals at Wigmore Hall on February 12th and April 30th.

Mr. H. Scott-Baker conducted the concert of the Horsell Musical Society on May 5th.

The students of the London School of Violoncello (Director, Mr. Herbert Walenn) gave a concert at Wigmore Hall on April 7th. A feature of the programme was an ensemble of fifty violoncellos in Tartini's Adagio Cantabile.

On May 14th Miss Hildegard Arnold gave a violoncello recital at Wigmore Hall, assisted by the Spencer Dyke Quartet.

Mr. George Uttley was installed Master of the I.S.M. Lodge on May 26th.

Miss Amy Hare gave concerts of her own songs at Amsterdam on April 12th and 14th, and a similar recital at Æolian Hall on June 5th. The vocalist on each occasion was Miss Tilly Koenen.

Mr. Leslie Mackay's Choir (Chatham) gained three first prizes at the Hastings Festival, in March, in the Male, Female, and Mixed Choir Competitions; also second Female and second Male Choir Competitions at the Kent Musical Festival in May.

Miss Adelaide Rind was engaged for the Byrd Festival at Norwich Cathedral on May 17th. This was her seventh visit to the Norwich Philharmonic Society.

On June 7th Miss Dorothy Griffiths gave a pianoforte recital at Æolian Hall.

Miss Dorothea Webb's song recital took place at Æolian Hall on June 2nd.

Miss Lilly Phillips gave a violoncello recital at Wigmore Hall on June 18th.

Mr. John Barbirolli gave a violoncello recital at Æolian Hall on June 12th, assisted by Mr. Harold Craxton.

On June 7th Miss Adelaide Rind took part in a concert of the Guild of Singers and Players at Steinway Hall.

Mr. J. B. McEwen delivered three lectures at the Royal Institution (1) on "Dance Music" on May 12th, (2) on "Harmonic Evolution" on May 19th, and (3) on "Musical Education" on May 26th. A number of illustrations were given including some by a choir from the Academy, under the direction of Mr. Ernest Read.

On June 29th Miss Florence Lockwood gave a violin recital at Wigmore Hall, assisted by Mr. Harold Craxton.

## Editorial.

The Annual Dinner will take place at the Monico Restaurant on Thursday, July 26th, at 7 p.m. for 7.30 p.m., the President in the chair. The price of tickets is 8/6, which *includes service*, but, of course, not wine. A form accompanies this issue of the Magazine, which should be filled in and sent to the Secretary, with remittance, as soon as possible. Please do not delay to the last moment, as it is most difficult to make adequate arrangements at the eleventh hour. "Better late than never" is a good motto, but "Better never late," can give it a start and a beating! So please be reasonably quick in making up your mind as to yourself and your guests, and let us have a record attendance.

Despite the intimation that name and address should always accompany postal orders, members frequently neglect this very necessary precaution. Cheques can be traced, even if they are not signed—as occasionally happens—but a postal order gives no clue to the identity of the sender. The Secretary holds a postal order for 10/6, purchased on May 31st at the Western District Office and enclosed in a typed envelope. If any member is wondering why he—or she—has not received a receipt, the reason is obvious. The Secretary would be glad to hear from the sender.

We are desired to draw attention to the leaflet enclosed herewith respecting the fund now being raised to found a scholarship for elocution in memory of the late Miss Child. Any contribution large or small will be gratefully received from those who desire thus to honour an estimable and talented woman.

In the early months of this year the Committee of the Club devoted much consideration to a proposal for opening the ground floor and the basement of the Academy to members of both Branches A and B every week-day from 7 p.m. to 10.30 p.m. as club premises, where the usual amenities of club life might be enjoyed—social intercourse, reading and writing rooms, and the use of the refreshment department. It was thought that this accommodation would be welcomed by a large number of members, especially of Branch B, who would be willing to pay a small extra subscription to meet the inevitable increased expense of service, etc. As the proposal was regarded favourably by the Committee of Management, a circular was issued to all the members, with the exception of those living abroad, asking them if they would be prepared to give the scheme their support.

The result was disappointing. In Branch A 490 members, and in Branch B 370, were circularised, total 860. Of these, 673 never replied one way or the other. In support of the scheme there were 87 (56 Branch A and 31 Branch B), while against it were 100 (92 Branch A and 8 Branch B). The Committee felt there was no alternative but to abandon the proposal, at any rate for the time being. Perhaps at some future time it may be possible to evolve a modified scheme. Until then we go on as usual.

As the Secretary expects to be abroad from August 16th to September 14th, and no letters will be forwarded, he would be glad if no communications were addressed to him during that period.



### Our President.

Our President for the year 1923, JOHN BLACKWOOD McEWEN, was born on April 13th, 1868, at Hawick, but from the age of three he was brought up in Glasgow, where his father was appointed minister to Sydney Place Church in 1871. In due course he entered the University and took his degree. While still an undergraduate he became much interested in music, which he studied with enthusiasm, so that when only seventeen he was able to become choirmaster at St. James' Free Church, Glasgow. After two years here, he was appointed choirmaster at Lanark Parish Church, but resigned in a short time in order to obtain a wider musical experience than had hitherto been possible. In 1891 he came to London, and in 1893 entered the Academy, where he studied composition with Prout, and later with Corder. Pianoforte he studied with Matthay. Before he came to the Academy Mr. McEwen had composed a considerable number of works of a large calibre, including symphonies, quartets, cantatas, etc., and this activity in composition was in no wise diminished during his studentship, when he produced many works for chorus, orchestra, and the chamber.

After two years at the Academy, he returned to Scotland in 1895, and undertook the task of making a position for himself as a teacher of the pianoforte, in which capacity he was appointed to the Athenæum School of Music, at Glasgow, teaching harmony and composition as well. He also became choirmaster at South Parish Church, Greenock. For some three years Mr. McEwen thus led a busy life, teaching and composing, but the Royal Academy of Music had never forgotten him, and in the early part of 1898 he was invited to join the staff as professor of harmony and composition. So he came again to London, this time for good.

Although the calls upon his time necessitated by his professional duties are very heavy, yet he has never ceased to compose as he could find leisure, especially during holiday times. He thus has to his name a long and still lengthening list of works, many of considerable dimensions. It includes the first act of an opera, "The Royal Rebel," eleven cantatas and other choral works, five symphonies, two symphonic poems, overtures, suites, etc., for orchestra, concertos for viola and for pianoforte, thirteen string quartets, six sonatas for violin and pianoforte, a pianoforte quartet, a sextet for wind instruments, a phantasia quintet for strings, and other chamber music, besides songs, part songs, pianoforte pieces, etc. Many of these have been performed in public and received with every token of approval. While Mr. McEwen must be accounted as one of the modern school, and concedes nothing to



*Photo by Histed.*

J. B. McEWEN.



cheapness for the sake of temporary popularity, his music is eminently sane and transparently sincere. In the difficult art of the string quartet he reveals these qualities in a pre-eminent degree. With such a number of works, it is easy to understand how in July of last year, the Centenary Celebrations could include a concert consisting entirely of our President's music.

Mr. McEwen has also written a number of theoretical books: "A Text Book of Harmony and Counterpoint," "The Elements of Music," "A Primer of Harmony," "Exercises on Phrasing in Pianoforte Playing," "The Principles of Phrasing and Articulation in Music," and "The Thought in Music: An Enquiry into the Principles of Musical Rhythm, Phrasing and Expression."

The R.A.M. Club, in electing Mr. McEwen as President for 1923, paid the highest honour in its power to a very distinguished composer, as well as to a man whose personal merits are only equalled by his modesty, and it is fortunate at the same time to have secured as its head one who takes a keen and active interest in the duties of his position.

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### The New A Cappella Choir.

With a view to giving students and others the opportunity of studying and hearing unaccompanied choral works—principally those of the 16th century—an A Cappella Choir is being formed, in addition to the regular choir, and will rehearse in the Concert Room on Fridays, at 5.30.

Students wishing to join should send in their names to the Secretary, or attend the first rehearsal, on Friday, May 4th.

The choir will be under the conductorship of Mr. Ernest Read, F.R.A.M.

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At the beginning of the present term, a small white paper bearing the above announcement made its appearance in the R.A.M. It was an unimportant looking little slip, but it fortunately made up in ubiquity what it lacked in gaudiness, so that soon there were few among the present students and professors who were not acquainted with the great news thus modestly conveyed.

The new A Cappella Choir, to borrow an expression from commercialism, will "supply a long-felt want." With an hour's practice a week it is impossible, in the ordinary choral class, to spare time for everything, and the big cantatas, etc., of classical and modern days usually claim first place. Moreover, unaccompanied singing, in particular that of the 16th century, requires a certain technique of its own, in order to reach a high standard of perfection, and this cannot be acquired in time snatched from practices of the S. Matthew Passion or the Spectre's Bride. Again, an A Cappella Choir affords a most valuable means of allowing those connected with the R.A.M. to hear the beautiful works of the great choral period, with which it is so difficult to become familiar. The music of Palestrina, Lassus and Tallis is a sealed book to a vast proportion of musicians whose work does not actually lead them to it.



The Church in England being still in the throes of the Reformation, most of the English as well as all the Italian, Flemish, and French music of this period is for the Roman services, and is seldom done even in those enlightened Anglican churches which will not be satisfied with Stainer and Barnby. The English madrigals of the following generation are creeping into favour again and may occasionally be heard in concert halls, but among the average every-day musicians, who make the rank and file of the profession, how many have ever heard any of the choral music of Byrd or Gibbons? Incredibly few.

However, our new A Cappella Choir is going to change all that for those connected with the R.A.M., for not only shall we be able frequently to hear these lovely works, but those who wish may study them in the best possible way, that is, by taking part in them. For it is to be clearly understood that not only present, but also past R.A.M. students are eligible to join this choir. There is already a sprinkling of old students among the numbers, and is it hoped that more who have not hitherto seen the announcement concerning the A Cappella Choir will lose no time in joining it. Tenors, I believe, are particularly in request.

The rules of the choir are very simple. Members must be punctual and regular in their attendance, and they must sing—nothing more. Mr. Read, who has had long and valuable experience of choral work, is an enthusiastic and sensitively artistic conductor, careful of detail, yet always subordinating detail to a broad conception. His programme for the present term is both catholic and ambitious. It includes the magnificent motets of Bach, "Come, Jesu, come," and Bax, "Mater Ora Filium," as well as three madrigals—"This sweet and merry month of May" (Byrd), "Sweet honey sucking bees" (Wilbye), "Sing we at pleasure" (Weelkes)—and the lovely "Stabat Mater" of Palestrina.

The founding of an A Cappella Choir in the R.A.M. is a big step forward, and with Mr. Beauchamp to give us the great accompanied choral works, and Mr. Read the splendid unaccompanied ones, the R.A.M. should earn a fine reputation for its achievements in choral singing.

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## Obituary.

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### L. G. T. TREHERNE.

It is with regret that we record the death, on February 26th, after a short illness, of George Gilbert Treherne Treherne, the oldest Director of the Royal Academy of Music. He was 85 years old, having been born on December 30th, 1837, at Tooting Lodge, son of Rhys Goring Thomas, Lord of the Manor of Tooting Graveney. He was educated at Eton and later at Balliol College, Oxford, and rowed for his University in the winning boat in 1859. Studying law, he was admitted a solicitor in 1865, and was retained by the Academy in several cases. During the principalship of Sir George Macfarren he became a Director of the R.A.M., one of his colleagues being Charles Santley.

Always interested in music, Mr. Treherne studied the clarinet under Henry Lazarus, and his enthusiasm for his instrument found expression in the important part he took in founding the "Wind Instrument Chamber Music Society," of which he also became the Hon. Secretary. The first concert of the Society took place in 1887 at the Academy, and the last at Prince's Hall in 1893. Many works were performed for the first time in England, notably Heinrich Schütz's "Lamentatio Davidi," and the Society seemed destined to occupy its particular sphere in London

musical life for a long time to come, but when Mr. Treherne relinquished the secretaryship it came to a close. Mr. Treherne's musical proclivities were also demonstrated by the fact that for several years he sang amongst the basses of the Murray Minstrels, under John Foster. For many years also he had evenings of wind chamber music at his house, 26, Brunswick Gardens, with G. A. Osborne at the piano.

Mr. Treherne was an original member of the R.A.M. Club, of whose investments he was a Trustee. Taking a great interest in the Club, though for some years his age precluded him from attending the meetings, he was ever ready to assist it whenever his help and advice were sought.

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### ADOLPH BORS DORF.

A familiar figure in orchestral circles passed away when Mr. Adolph Borsdorf, the well-known horn player, died on April 15th, after a short illness. Born on December 23rd, 1854, in Saxony, he was educated at the Dresden Conservatoire, subsequently joining a regimental band. While still a young man he came to England to fulfil an engagement at Covent Garden. His merits were soon appreciated, and this country henceforward became his home. Many engagements fell to his lot, while his powers as a teacher of his instrument were recognised by his appointment to the professional staff of the Royal College of Music, a similar post at the Royal Academy of Music coming to him in 1897. He was a fine player and an amiable and high-minded man.

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### W. HENRY THOMAS.

It is also with regret that we record the death, on April 28th, of Mr. W. Henry Thomas, a few days before his 75th birthday. Born in Bath on May 8th, 1848, he was the son of Lewis Thomas, a singer possessing a fine bass voice, and a lay clerk in Worcester Cathedral, his appointment being in 1850, at which date the family went to reside in the city. Little W. H. Thomas a few years after, though never a regular member of the choir, frequently sang with the cathedral choir boys, thus gaining invaluable experience. In 1856 the family removed to London, and the boy's studies were conducted by his father for singing, Lindsay Sloper for pianoforte, Dando for violin, and E. J. Hopkins for organ and harmony. He became organist at St. Andrew's, Lambeth, and later at St. Martin's, Ludgate Hill, but in 1871, he was appointed to St. George's, Tufnell Park, where he remained to the end of his life. Another lengthy appointment was that at the Guildhall School of Music, where he had been professor of singing since its foundation, while he was also pianoforte professor at the Royal Academy of Music for many years. He was also an examiner to the Associated Board.

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### GEORGE RYLE.

The news of the death of Mr. George Ryle on May 16th will be received with sorrow by those who knew a very modest and amiable musician, who had been a member of the Club for over thirty years. He was born on December 9th, 1855. He became a chorister at Lincoln's Inn Chapel in the time of Dr. Steggall, with whom he studied the organ. In 1873 he entered the Academy, continuing with Dr. Steggall for the organ, and being placed with Mr. Evers for pianoforte, with Mr. Banister for harmony, and with Mr. Ralph for violin. Later he became a pupil of Mr. Sinton. He was organist at St. Thomas's, Paddington, Mr. Evers being the choirmaster. Mr. Ryle was one of the students who played at



the opening of the first organ in the old concert room when the Academy home was in Tenterden Street. Greatly attached to the Academy, it gave him great delight to attend the Centenary Celebration last year. He died after undergoing a serious operation.

#### ETHEL MARSH.

Many will regret to hear of the death, at Davos, Switzerland, of Miss Ethel Marsh, who was well-known in London and provincial musical circles. Miss Marsh was the second daughter of the late Colonel William Marsh, C.B.E., V.D., D.L., and was educated at the Royal Academy of Music, under M. Emile Sauret, and studied later at the Brussels Conservatoire. She was elected an A.R.A.M. in 1903. Her many successes include concerts at Albert Hall, Queen's Hall, St. James's Hall, and in all the large provincial towns. She played by command before the present King and Queen, when they were Prince and Princess of Wales. Devoted to music as she was, she had time for other things and was greatly interested in literature and art and a keen sports-woman. Miss Marsh had been an invalid for the past nine years of her life and for the last two years she suffered greatly. It can well be imagined what this meant to one whose heart and soul was bound up in her career. Yet despite the fact of having to give up her life's work, she fought bravely on. Her bright, brave spirit and wonderful personality prevailed to the end, and even when in the greatest of pain and suffering, her keen sense of humour and wittiness would help to keep those around her bright and cheerful.

#### Club Doings.

The Social Meeting on February 17th was in every respect one of the most successful held by the Club. To begin with, the attendance was 550, which is our high-water mark, and if the Duke's Hall was somewhat tightly packed, nobody seemed to mind in the general overflowing of friendliness and enthusiasm. The latter manifestation indeed was so much in evidence that the length of the programme eventually exceeded the Committee's computation, and trenched upon the time set apart for social intercourse. There was every excuse for enthusiasm in the quality of the programme, in proof whereof it is only necessary to mention the names of Albert Sammons, William Murdoch, Herbert Heyner, and Harold Craxton. Mr. Sammons played Vitali's Chaconne for violin, Mr. Murdoch played Ravel's Sonatina for pianoforte, both later collaborating in a performance of Mr. McEwen's new Sonata for violin and pianoforte. Mr. Heyner sung groups of songs by German and English composers, accompanied by Mr. Craxton with that taste and judgment for which he is so justly noted. Everything was received with warm applause, and the President voiced the appreciation of the company in a short speech thanking the artists for their generous assistance.

Though not quite so largely attended as its predecessor, the meeting on May 26th was nevertheless a highly attractive occasion. In view of this year being the Tercentenary of the deaths of Byrd and Weelkes, the Committee decided that the programme should consist of music by these and other Tudor composers, and invited the Oriana Madrigal Society, under Mr. Ch. Kennedy Scott, to sing madrigals, etc., of that period. Fortunately, it was possible to arrange a date convenient to both, and as a result we were treated to some splendid singing of splendid music, much

of which was doubtless a revelation to some of those present. The canon for female voices, "Hey, ho, to the greenwood," by Byrd, and the ayre for male voices, "Ha, ha, ha, this world doth pass," by Weelkes, had to be repeated, but the special jewel of the choral music was the magnificent "As Vesta was descending," by Weelkes. Miss Dorothy Helmrich sung acceptably groups of songs by Elizabethan composers and by Purcell, and special mention must be made of Mr. Harold Craxton's delightful rendering of some old keyboard music, which he prefaced with a lecturette on its history and characteristics, begging his audience to listen to it not as by old British composers but as by the young British composers of their day. As the President had to leave early, the duty of thanking the artists, solo and choral, was carried out by Sir Alexander Mackenzie. There were 450 present.

On February 8th Branch B had a dance in the Duke's Hall, Mrs. Russell kindly acting as hostess. There were 180 present, and a very enjoyable evening was spent, dancing being kept up until nearly midnight.

The sports branch of the R.A.M. Club is in a fairly flourishing condition, and will report a credit balance at the end of its first year in July. In addition to football, cricket and hockey, mixed tennis and girls' swimming clubs have been formed. The tennis club has secured a court at Wembley, which is available all the season, and the mermaids are to be found at the Finchley Road Baths on Monday afternoons. The cricketers pitch their camp in the neighbourhood of the "Zoo," and so far there have been no casualties. Football and hockey are in the midst of the close season. With regard to the Farjeon Cup, the R.C.M. won the hockey, the R.A.M. won the football, and now cricket has decided that it goes to South Kensington. A most enjoyable social meeting was held at the end of last term, the chief attraction being a clever sketch by Mr. Harry Farjeon. This term Branch C is inviting R.C.M. sports members to a soirée, which will take the form of a variety entertainment (including a sketch) followed by refreshments and dancing.

At a committee meeting held on May 9th, Mr. Heber Watkins, amidst universal regret, tendered his resignation as secretary of the Branch. It was chiefly owing to Mr. Watkins that Branch C came into existence, and throughout his year of office he has been untiring in his efforts for its expansion and success. His organising powers are uncommonly rare, and we are glad to report that he will still find time to serve us on the committee. Mr. Roy Henderson was elected as the new secretary. We have to thank many friends in the senior branch for their generous support.

#### Organ Recitals.

*Mr. G. D. Cunningham*, at St. Paul's, Portman Square (Feb. 17th and April 21st); at St. James's, Muswell Hill (March 3rd); at St. Alban's, Holborn (June 22nd); and at St. Margaret's, Westminster (June 23rd).

*Mr. Fred Gostelow*, at Luton Parish Church (April 4th).

*Mr. J. A. Sowerbutts*, at Winchester Cathedral.

*Mr. H. J. Timothy*, at St. Vedast Foster (March 20th and May 22nd).



## New Music.

Carse, Adam.

- "The Fiddler's Nursery" (for violin and piano) ... Augener, Ltd.  
 Prelude, Impromptu, Nocturne, "Fairy Glow,"  
 (for piano) ... Augener, Ltd.  
 "Nursery Rhymes" (part song) ... Novello & Co.

Dale, B. J.

- "A Song of Praise" (festival anthem for soli, chorus  
 and orchestra) ... Novello & Co.

Farjeon, Harry.

- "St. Dominic" Mass (for choir and soloists), Vocal  
 Score. (Carnegie Trust Publication) ... Stainer & Bell  
 "Tunes without Tales" (for piano) ... Stainer & Bell

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## Academy Letter.

The Centenary Theatre Fund has been further augmented through the special appeal which was launched last term. This received warm-hearted support from practically the entire Press of the country, and the R.A.M. is very greatly indebted to the editors of the different papers and journals which so readily lent their assistance. A special word of thanks is due to the proprietors of *Punch* for including an inset containing some interesting information regarding the Academy. On the completion of the plans for the new theatre, the work will at once be put in hand.

A generous legacy amounting to over £2,000 has been left to the Academy by the late Miss Bache, the income derived from it being bestowed upon deserving students selected by the Committee of Management.

The valuable library which the late Miss Annie Child bequeathed to the Academy is now available for the use of the students.

A very useful addition to our library, in the shape of a number of operatic vocal scores, has also been kindly made by Mr. Ludovic Foster.

The death of Professor Sir James Dewar in April has removed a strong supporter of the Academy. Apart from his great scientific attainments, the late Sir James was an enthusiastic amateur musician, and took a keen interest in the welfare of the R.A.M., of which he had been a Director for a great number of years. The heartfelt sympathy of all will go out to Lady Dewar in her bereavement.

It is with deep regret we also have to record that during the Easter vacation two of our professors passed away—Mr. Adolph F. Borsdorf, on the 14th April, and Mr. W. Henry Thomas, on the 28th of the same month. Both were greatly esteemed, and their genial presence will be much missed by their pupils and friends.

Mr. Thomas B. Knott has been elected a member of the Committee of Management.

The organ recital took place on February 5th, and the usual terminal chamber concerts on February 19th and March 7th.

At the orchestral concert held at Queen's Hall on March 27th Sir Henry J. Wood conducted, the programme including excellent performances of Cesar Franck's Symphony in D minor and Weber's Overture to "Oberon." Other items were Pianoforte Concerto in G minor (Saint Saens) Miss Desirée MacEwan; first movement from Violin Concerto

(Beethoven) Mr. Jean Pougnet; three songs (MSS.) composed by Kathleen V. Summers (student) and sung by Miss Olive Groves; songs, "In Haven" and "The Swimmer" (Elgar) Miss Vera Havell, and song, "Credo" (*Otello*—Verdi) Mr. Howard Fry.

Dr. H. W. Richards delivered a course of historical lectures during Lent term.

On March 21st and 22nd the operatic class gave performances of *Pagliacci* and *Trial by Jury*, the stage management being under the direction of Mr. Cairns James and the conductor Mr. Henry Beauchamp.

An additional class has been instituted for the study of *Ensemble* music, under the direction of Mr. Charles Woodhouse, with a view to enabling a larger number of pianists to obtain experience in this important branch.

An *A Cappella* choir has also been started, this being under the directorship of Mr. Ernest Read. The choir made its first appearance at Mr. McEwen's lecture at the Royal Institution on May 19th, when some unaccompanied vocal music was admirably rendered.

The following elections have taken place:—*Fellows*: Ada Forrest, Mary T. Wilson, and Theo. Wendt. *Associates*: Mrs. Anderson (née Violet Jamieson), Grace Lea, Nancy Morgan, Violet Rowland, Edward Augarde, Giovanni Barbirolli, Dan Godfrey, Junr., Haydn Morris, Douglas Pack, and William D. Richards.

The following awards have been made:—*Parepa-Rosa Scholarship*: Elsie M. Black. *John Stokes Scholarships*: Andrew E. Bruce, Arthur E. Fear, Alfred E. Lucock. *R.A.M. Club Prizes*: Jean Pougnet and Betty Humby; *Philip L. Agnew Composition Prize*: Frederick T. Durrant; *Edward W. Nicholls Prize*: Cicely Hoye.

Eleven Scholarships for various subjects will be competed for in September, full particulars of which may be obtained from Mr. J. A. Creighton. W. H.

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## Scherzando.

JONES: "You mustn't mind my daughter's mistakes. You know she plays entirely by ear."

SMITH: "Unfortunately, that is also the way I listen."

MAUD (at a concert): "Oh! I just dote on Beethoven."

CHARLIE: "Do you?"

MAUD: "Yes, indeed. Beethoven's music is so delicate, so refined, so soulful, it doesn't interfere with the conversation at all."

Oh, the Male Quartet is a lovely sight  
 To glad your soul on a summer night.  
 The squeaky tenor who sings in A  
 In a most delicious and tender way,  
 The thunderous bass with the double chin,  
 The second tenor who flats like sin,  
 The eloquent and perfervid tone  
 Of the handsome six-foot baritone,  
 "O, come, my love," says the tenor high,  
 "O, come," the baritone makes reply,  
 And the second tenor can only blink,  
 "O, come," says the bass, "to the roller rink."  
 Then the four of them open their mouths so wide  
 And dare the lady to come inside.



## Rules of the R.A.M. Club.

### NAME.

I.—The name of the Club shall be "The R.A.M. Club."

### OBJECTS.

II.—The objects of the Club are (a) the maintenance of a friendly intercourse amongst those who have been or are students of the Royal Academy of Music, or who are in other ways connected with the Institution; (b) to promote and provide entertainments and opportunities for the performance of concerted music, especially new compositions, and (c) the promotion of athletic sports.

### MEMBERSHIP.

III.—There shall be three Branches (A, B, and C) of membership. Past Students, the President, Vice-Presidents, Directors, Members of the Committee of Management, Hon. Officers, Professors, Hon. Fellows, Hon. Local Representatives, the Secretary, the Lady Superintendent of the Royal Academy of Music, and such other persons in any other way associated with the work of the Academy as shall be invited by the Committee, shall be eligible as members of Branch A only. Present students of the Royal Academy of Music shall be eligible as members of Branch B only. Branch C shall comprise professors, students, ex-students, and other persons in any way associated with the Royal Academy of Music, and the object of the Branch shall be the organisation of athletic sports. Licentiates (not having been students) of the Royal Academy of Music shall be eligible as members of Branch A, but the total number of such members shall not exceed twenty in all, nor may more than five such be elected in any one year.

### CONTINUANCE OF MEMBERSHIP.

IV.—A member shall be entitled to continue connexion with the Club, notwithstanding the relinquishment, subsequent to election, of any position which constituted eligibility.

### CLASSIFICATION OF MEMBERS.

V.—Members of Branch A shall be Town Members, Country Members, and Honorary Members. Town Members shall be those residing within a radius of fifteen miles from Charing Cross; Country Members shall be those residing beyond that distance. For Hon. Members see Rule XXII.

### SUBSCRIPTIONS.

VI.—Branch A. The Annual Subscription shall be for Town Members, Half-a-guinea, and for Country Members, Seven shillings and sixpence.

Branch B. The Annual subscription shall be Five shillings.

Branch C. The Annual Subscription shall vary in accordance with the subscription to each athletic section, non-playing members paying an Annual Subscription of Two shillings and sixpence.

### SUBSCRIPTIONS DUE.

VII.—Subscriptions shall be due in advance on 1st January in each year. Any member failing to pay the amount by the 31st March following,

may be struck off the books of the Club at the discretion of the Committee, but such member shall still be liable for the subscription for the current year.

### RESIGNATION.

VIII.—Members wishing to retire from the Club must give notice of their intention, in writing, to the Secretary, on or before 31st December, otherwise they shall be held liable for their subscription for the ensuing year.

### OFFICERS.

IX.—The Officers of the Club shall consist of a President, not more than twelve Vice-Presidents, a Committee for each Branch, a Secretary, an Hon. Assistant Secretary, an Hon. Treasurer, and two Hon. Auditors.

### MANAGEMENT.

X.—The management of the Club shall be vested in a Committee elected by and from the members of Branch A, assisted by a Students' Committee elected by and from the members of Branch B. These shall be elected as provided by Rule XI., and for all purposes except those named in Rule XXV., four shall form a quorum. The President of the year shall be *ex officio* a member of the Committee.

### ELECTION OF OFFICERS.

XI.—Each Branch shall hold an Annual General Meeting, at which Officers shall be elected, who shall assume office immediately on election.

The President and the four senior Vice-Presidents shall retire in each year, and shall not be re-eligible to the same office for a period of twelve months. The Hon. Treasurer, the Secretary, the Hon. Assistant Secretary, and the Hon. Auditors shall also retire annually, but shall be re-eligible.

The Committee of Branch A shall consist of twelve members, of whom not less than nine shall be past students. The four senior members shall retire in each year, and shall not be re-eligible to the same office for a period of twelve months.

The Committee of Branch B shall consist of twelve members, of whom the four senior members shall retire in each year, but shall be re-eligible.

The Committee of Branch C shall consist of four professors, and of two student representatives from each section, in addition to a Chairman, an Hon. Treasurer, and an Hon. Secretary, all of whom shall be elected annually.

The members of Branch A shall at their Annual General Meeting elect the President, four Vice-Presidents (on the nomination of the Committee), four ordinary members of the Committee, the Secretary, the Hon. Treasurer, and Hon. Auditors.

The members of Branch B shall at their General Meeting elect four ordinary members of their Committee, and an Hon. Assistant Secretary.

Each of the above Committees shall delegate two of its male members to represent its views upon the other, but such delegates shall not be entitled to vote, except at their own Committee meetings.

The Committee of Branch B shall have power to co-opt two members of Branch A.



## NOMINATION.

XII.—The Committee shall make nominations to the offices of President and Vice-President, to be submitted for confirmation to the Annual General Meeting of Branch A. Nominations to the other vacant offices must be sent by members five clear days before the date of the Annual General Meeting at which they are to be elected.

## CASUAL VACANCIES.

XIII.—Any vacancy that may occur before the Annual General Meeting, in any office mentioned in Rule XI., may be filled up by the respective Committee, but the officer so appointed shall not hold such office for a longer period than the remainder of the vacated term.

## MEMBER OF COMMITTEE FAILING TO ATTEND.

XIV.—In the event of any ordinary member of either Committee failing to attend four consecutive Committee Meetings, such Committee shall have power to declare his place vacant and to fill it up in accordance with Rule XIII.

## SCHEME OF OPERATIONS.

XV.—The Scheme of Operations shall be as follows: Committee A shall arrange meetings for the whole body, the Annual Dinner, the issue of the Magazine, deal with all matters of finance, and election of members. Committee B shall arrange, subject to the approval of Committee A, at least three meetings per annum, and elect members for its own branch. Branch C shall arrange and be responsible for all athletic sports.

## ANNUAL GENERAL MEETING.

XVI.—The Annual General Meeting of members of Branch A shall be held in January on such a day as its Committee shall appoint, in order to receive the Report of its Committee, to pass the Balance Sheet, to elect the officers for the ensuing year, and to transact any other necessary business. Fifteen members shall form a quorum at any General Meeting.

The Annual General Meeting of Branch B shall be held in January on such a day as its Committee shall appoint, in order to receive the Report of its Committee, to elect officers for the ensuing year, and to transact any other necessary business. Fifteen members shall form a quorum at any General Meeting.

The Annual General Meeting of Branch C shall be held in June to elect officers and transact any necessary business.

## EXTRAORDINARY GENERAL MEETING.

XVII.—The Committee of Branch A shall have power to summon at any time an Extraordinary General Meeting, and shall be bound to do so within one month after the receipt of a requisition, addressed to the Secretary, and signed by at least fifteen members, whose subscriptions are not in arrear, provided that such requisition clearly states the object for which the meeting is to be called.

## NOTICES.

XVIII.—Notices of General Meetings shall be issued a fortnight previous to the dates thereof, the business to be transacted being therein stated.

## CANDIDATES.

XIX.—The name of any candidate for membership to either branch must be written on a nomination form (to be obtained of either of the Secretaries), together with the signatures of the proposer and seconder.

The proposer and seconder shall furnish to the Committee of Branch A, in writing, before the day of election, such information as that Committee may deem requisite.

## ELECTION.

XX.—The election of ordinary members shall be by ballot by the respective Committee, and be decided by a majority of votes. The chairman of the meeting shall not exercise his casting vote for this purpose.

A rejected candidate shall not be re-eligible for six months.

## NEW MEMBERS.

XXI.—On the election of a candidate, notice shall be sent to him or her, together with a copy of the rules, and a request to pay the subscription to the Hon. Treasurer of the Club.

Should the same not be paid within three months from the date of election, it shall be at the discretion of the Committee of the branch in question to cancel the election.

In the case of members elected on and after the 1st of October, their subscriptions shall cover the year beginning on 1st January next following.

No one, other than an honorary member, will be admitted to any of the privileges of the Club until the subscription has been paid.

## HONORARY MEMBERS.

XXII.—The Committee of Branch A shall have power to nominate any distinguished musician as an honorary member of the Club.

The election of these shall only take place upon the affirmative vote of at least three-fourths of the members present at a General Meeting.

## ADDRESSES.

XXIII.—Members shall furnish their addresses or those of their bankers or agents to the Secretary, and notices sent to such addresses shall be considered as duly delivered.

## BY-LAWS, &amp;c.

XXIV.—Each Committee shall have power to pass by-laws for the conduct of its business, and to appoint sub-committees from among its own body to deal with particular and specific business.

## POWER OF EXPULSION.

XXV.—The Committee of Branch A shall have power to summon, at a fortnight's notice, any member whom it may appear undesirable to retain in the Club.

Should the person so summoned fail to appear or to give a satisfactory explanation to the Committee, his or her name shall be removed from the list on the affirmative votes of two-thirds of those present. For this purpose a quorum of nine shall be necessary.



## MEETINGS.

XXVI.—There shall be two or more social meetings, musical or otherwise, during each year, open to members of the whole Club, and also three meetings at least open to members of Branch B only. Guests may be introduced at any of these meetings upon such conditions as the Committee may from time to time determine.

Other meetings, whether social or business, may be arranged by the Committee under such condition as in their opinion shall best serve the interests of the Club.

Membership of Branch C alone shall not carry with it any right of admission to the social and other meetings held by Branches A and B.

## ANNUAL DINNER.

XXVII.—There shall be an annual dinner to be held in July, open to members of Branch A only, and each member shall be entitled to introduce two guests.

## CLUB MAGAZINE.

XXVIII.—There shall be a Club Magazine, produced under the direction of the Committee at least once each term, which shall be sent to all members.

## ALTERATION OF RULES.

XXIX.—These rules shall not be altered or rescinded except at an Extraordinary General Meeting of the whole Club.

**Notices.**

1.—“The R.A.M. Club Magazine” is published three times a year and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. Russell Chester, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.